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VOL. XV., No. 171.]

MARCH 1, 1885.

PRICE 2d.; PER POST, 2½d.

## SCHUBERT REVELATIONS.

BY FR. NIECKS.

THE revelations of which I am going to speak are not of a spiritualistic nature; they are the result of patient research, and belong to the seen, not to the unseen. I allude to Max Friedlaender's edition of Schubert's songs (Leipzig: C. F. Peters), of which the first volume and a corresponding supplementary volume are now before the public. The principal volume—i.e., the volume of songs—has the same contents as the first volume of the previous edition published by the above-mentioned firm—namely, the three cycles of "Die schöne Müllerin," "Winterreise," "Schwanengesang," and a selection of twenty-two of the composer's most popular songs; it differs from its predecessor by the title (which translated into English runs thus:—"Schubert-Album. A collection of songs for one voice with pianoforte accompaniment by Franz Schubert, critically revised by Max Friedlaender"), an introduction by F. Max Müller, a preface by the editor, and verbal and musical changes in the text. The title of the smaller companion volume indicates sufficiently its character: "Schubert-Album Supplement. Various readings and report of revision of the first volume of songs by Franz Schubert, edited by Max Friedlaender." Before we examine the contents of this volume a little more closely, let us see what can be gathered from the various prefatory matter.

First, then, what do we find in Prof. Max Müller's introduction? I call it an introduction although the author does not call it by this name, and I do so because it is impossible to apply to his general remarks on song and on Schubert's songs a more appropriate term. All who know anything of the fair-minded, sympathetic scholar, will look forward with pleasurable anticipation to what he has to say on this topic; and, I think, there are few

who do not know something of him. To enjoy thoroughly his "Chips from a German Workshop," and other essays, we need be neither philologists nor comparative mythologists. And then there is his non-scientific "German Love," where, by the way, one sees how much he loves music, and how well he can write about it. Instead of losing more time in talking about the introduction, I will translate a few passages from it.

"In olden times poesy and music were inseparable. The poet had also to be a singer, and there were neither songs without words nor words without song.

"These times are long gone by, but the memory has remained, and in the highest moments of poetic inspiration poesy longs for the wings of song, music strives for the liberating word.

\* \* \* \* \*

"What Schubert calls a cycle of songs becomes a complete tragic opera, and as an engraving accomplishes often more than an oil-painting, so every one who has shared with me the happiness of hearing Jenny Lind perform "Die schöne Müllerin," and Stockhausen "Die Winterreise," must certainly have felt himself more intensely thrilled than by the dazzling and deafening stage representations of the present time.

Perhaps it will be asked why Prof. Max Müller should introduce a publication of this nature. The question is not difficult to answer. He is not only a warm admirer of Schubert's muse, but also the son of Wilhelm Müller, the author of the poems of the "Schöne Müllerin" and "Winterreise," the finest of Schubert's settings.

The preface of the editor deals, of course, with very different matters. He begins with the declaration that he has in the present edition endeavoured "to restore Schubert's songs to their original form," and then proceeds to explain what he did to attain this object.

"The first publications of the songs which appeared during Schubert's lifetime, were, although not free from

mistakes and inaccuracies, yet on the whole correct. Unfortunately they do not form the foundation of the now-used readings of Schubert's songs. These latter rather rest almost exclusively on the new (revised) editions which, for the most part, were not published till several years after the author's death, and contained besides the ornamentations which the singers of the time were wont to introduce when performing them, also a series of pretended improvements in harmony and melody, and in ligatures and dynamical signs. The names of the editors [*Bearbeiter*] were not mentioned on the title-pages; nevertheless the supposition may be justifiable that among their number were to be found the publisher and composer Anton Diabelli and Michael Vogl, the otherwise highly meritorious singer and friend of Schubert."

After remarking that Schubert was by no means pleased with the additions and alterations of the singers, and that in the case of the posthumous songs not even the first publications were authentic, the editor informs the reader that his revised edition of "Die schöne Müllerin," "Winterreise," "Schwanengesang," and selected songs, is based on the first editions, and as regards two-thirds of them also on the originals. Herr Friedlaender has had under his eyes no less than three hundred Schubert autographs, and of these fifty-seven were of service in the revision of this volume. Here I may point out that the autographs which the editor has not yet seen and would like to see are: Nos. 1—6, 10—14, 16—20 of "Die schöne Müllerin," and the songs "Sei mir gegrüßt," "Die junge Nonne," "Du bist die Ruh," "Geheimes," and "Ständchen von Shakespeare." Indeed, Herr Friedlaender would be obliged to any one who would inform him of the existence of autographs or authentic copies of any of Schubert's songs, and begs that such information may be sent him through the publishing firm C. F. Peters, of Leipzig.

The purification of the text of Schubert's songs necessitated a close examination not only of the music, but also of the words. And in the latter respect the composer is oftener found at fault than his editors. "Schubert," writes Herr Friedlaender, "has often intentionally altered the words of the poet, and the editor did not always dare to decide whether a different reading was a conscious alteration or a slip of the pen." The divergencies from the true readings of the poems were, however, often due to the fact that Schubert had before him not the original, but some version in an anthology or almanac. The editor tells us that in "Die schöne Müllerin" alone (*i.e.*, in twenty songs) there occur thirty alterations and mutilations of words. How thoroughly some of these alterations distort the intended meaning may be seen from the following two examples. In Uhland's "Frühlingsglaube" the verb applying to the *linde Lüfte* (soft breezes) has been changed from *weben* (to weave) to *wehen* (to blow); and in Claudius' "Der Tod und das Mädchen" the exclamation "Geh, Lieber" (Go, dear one), to "Geh' lieber" (Go rather). Wrong punctuation is more than once productive of nonsense, or at least of a defeat of the poet's intention. For instance, "Bächlein, so munter rauschend zumal" (Brooklet, so merrily murmuring)

becomes "Bächlein so munter, rauschend zumal" (Brooklet so merry, and murmuring too); and "Wie, soll ich fliehn?" (What, shall I flee?), "Wie soll ich fliehn?" (How shall I flee?)

The preface of the Supplement is followed by a short essay on the execution of appoggiaturas in Schubert's songs, which is as excellent as it is needed. The two most important points to be noted are these: (1) At Vienna there obtained in the latter part of the last and in the first decades of this century the custom of engraving the semiquavers in two ways (♩ and ♪), and consequently appoggiaturas as small notes of the shape of the latter do by no means always indicate *short* appoggiaturas; (2) a small note before two full-sized notes of the same pitch takes the value and place of the first of these notes. The editor's remarks on the transposition of the songs must likewise be acknowledged to be sensible. As to the rest of the Supplement, the report of the revision (*Revisionsbericht*), it contains besides the various readings of the poetry and the music all the information that can reasonably be desired in connection with the genesis and history of the several pieces, poetical as well as musical.

The manner in which Herr Friedlaender has accomplished his task deserves the highest praise. Every page proves that he has the qualities needful for the work. He never wearies the reader either with pedantry or vapid talk; his words are always to the point. It is evident that before taking pen in hand he had spared neither time nor trouble to find out all the attainable facts, and having found them spared as little time and trouble to mentally digest them. Consequently, when at last he began to write he had something to say, and was able to say it with conciseness, precision, and neatness. Every true musician, that is, every musician to whom music is more than a means of making a livelihood, ought to give a hearty welcome to this edition; the welcome ought to be so much the more hearty because of the extreme poverty of our musical literature in really valuable critical work of this kind.

The task of an editor is a very difficult one. Industry alone cannot secure success. Let him collect all the first editions and original manuscripts that ever existed, and if he lacks an unbiassed mind, a sure judgment, or the requisite technical and other knowledge, the documents in his hands will be of small avail. It is now becoming more and more the fashion to reprint first editions and original manuscripts with all their obvious and disfiguring defects. No doubt such reprints are of great help to the critic and historian to whom the inaccessible comes thus in easy reach. But what do they do for the general reader? Authors' autographs may be wrong, so may be first editions corrected by the authors. And where the two, autograph and first edition, differ, who can always decide which of them is right? The best reasoning may here go astray. In the case of a first edition containing readings different from those of the autograph,

several questions present themselves to the intelligent editor. Is the autograph in question the same or conform with that which the author gave to be engraved? Are the divergencies of the printed copies not corrections of the author? And if these questions cannot be answered, and both readings are possible, which of them is more likely to be the correct, or, let us rather say, the authentic one? To have a good chance of answering this last question satisfactorily, the critic must be in possession of an intimate knowledge of the style of the composer and that of his time. But in many cases this knowledge of styles will not serve, and then the editor will lean on that always more or less weak reed, individual taste. Woe betide the author who in these circumstances is in the hands of a bold, self-sufficient, stupid editor; but even in the hands of a sympathetic and keen-eyed editor the author is exposed to considerable danger. There is a great deal in artistic work, and perhaps more in music than elsewhere, that cannot be judged by rule and logic; it must be judged by feeling, and that, as every one knows, is a very uncertain standard—if this word may be applied to something so constantly wavering and varying.

Herr Friedlaender, who retains, as far as this seemed to him admissible, the readings to which we have become used, and contents himself, often even in spite of his predilections, with recording the variants in the Supplement, proceeds throughout with great caution and judiciousness. That he has always made the best choice between the various readings I should not like to maintain. Nor am I, for the above-indicated reasons, prepared to assert the contrary. It is, of course, impossible to pass in review every one of the many notes of the Supplement. I shall, therefore, confine myself to a survey of the editor's comments on one of the best-known of Schubert's songs—namely, the *Erl-könig* (Erl-King).

After a few remarks on the poem, the editor discusses the time and manner of production of the composition, where and by whom it was first performed in private and in public, and in what paper of the time an interesting criticism is to be found. Next the editor takes up a matter which shall be set forth in his own words:—

"The Erl-King has been frequently orchestrated, and—like all the songs contained in this volume—transcribed. Particularly interesting is an orchestration from the pen of Ferdinand Schubert (the elder brother of Franz). It is arranged for a solo voice, mixed chorus, and full orchestra; the four-part chorus sings the narrative words, 'Wer reitet so spät,' up to 'hält ihn warm,' and 'dem Vater graut's' up to 'war todt.' The arranger subsequently inserted, to be used without the voices: a flute (narrator), a clarinet in G (child), a French horn in B flat (Erl-King), and a bass trombone (father)."

Special attention is paid by the editor to the autographs, which are two in number—one belongs to the Royal Library of Berlin, the other to Madame Schumann—and which he describes with sufficient fulness and minuteness. He notes altogether fifty-three different readings, observing that it would lead too far

to indicate all the variants by which the two autographs, and the autographs and the first edition, differ from each other. In this as in other songs the bulk of the variants are *minutiae*, which often seem inconsiderable trifles, and sometimes really are such. But it has to be remembered that great things are made up of little things; the grandest piece of music is after all but an aggregate of notes of various pitch, length, and loudness. And it has further to be remembered that the change of a single note in any one of these respects may change the nature of the whole passage. The most striking peculiarity of the Berlin autograph is that the accompaniment has (except in the passage "Willst finer Knab") throughout quavers instead of triplets. In connection with this Herr Friedlaender furnishes an interesting piece of information, which he received from Professor Gustav Barth, of Frankfurt—namely, that when Schubert accompanied the father of the latter he played quavers, and on being asked why he did not play the prescribed triplets, answered: "Let others play them; for me they are too difficult." The editor points out rightly as a "characteristic detail" that Schubert changed in the passage "Ich liebe dich, mich reizt" the *ff.* (*fortissimo*) into *pp.* (*pianissimo*). This is a convincing proof of the importance of little things. I abstain from giving further quotations from the editor's notes, as they would be difficult to understand without musical illustrations.

Herr Friedlaender is highly appreciated as an interpreter of Schubert's songs, and distinguishes himself by his musical knowledge and disinterested devotion to the art from the majority of his fellow-vocalists, to whom now, after more than eight hundred years, certain lines of Guido's are not yet quite inapplicable. The mediæval monk, who says that the difference between a singer and a musician is that the former executes and the latter knows music, characterises him who can only execute but does not know by a word which is too strong for translation. If the reader is curious, let him look for it at the end of the third line of the following quotation:—

"Musicorum et cantorum magna est distantia,  
Isti dicunt, illi sciunt, quæ componit musica;  
Nam qui facit, quod non sapit, difinitur bestia."

Herr Friedlaender will do much by his revised edition of Schubert's songs to improve the reputation of the class to which he belongs; at any rate, his critical labours will be to him personally a lasting and honourable monument—a monument on which, I hope, his promised Schubert biography will set a crown.

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GRÉTRY.

By FR. NIECKS.

I WONDER how many of those who read these remarks have heard or seen any of Grétry's music. And yet this master, born at Liège on February 11, 1741, died at Montmorency no longer ago than September 24, 1813; wrote more than fifty operas; and was one of the most successful composers of his time. Dr. Burney



speaks often ("Present State of Music in France and Italy," 1771, and "Present State of Music in Germany, the Netherlands, and United Provinces," 1772) in high terms of Grétry's dramatic compositions. "I heard here [at Lisle] *L'Amitié à l'Épreuve*, taken from one of the 'Contes Moraux' of Marmontel, by Favart, with *ariettes* by Grétry: the music is full of pretty things, and it is an honour to the French to admire the compositions of this ingenious composer, who seems in gratitude to conform, as much as he can, to the national taste, though his melodies are more frequently Italian than French, and his modulation and accompaniments are new and pleasing." But the works of this undoubtedly "ingenious" composer are now neglected, indeed have entirely disappeared even from the stage where he once was *facile princeps*—namely, that of the Opéra-Comique, the successor of the Comédie-Italienne. This change, however, is not surprising; for whilst distinguished by grace, melodiousness, *esprit*, masterly declamation, and *finesse* of characterisation, Grétry's compositions lack breadth and vigour, and the solid qualities of thorough craftsmanship. "En s'occupant trop de détails," remarks Fétis, "il négligeait l'effet des masses." Of his style of accompaniment, it was said that it was possible to drive a carriage with four horses between the extreme parts. Very significant is also the fact that he did not always put himself to the trouble of scoring his operas; the last twenty were, according to Fétis, orchestrated by Panseron père. At the present time Grétry's "Mémoires ou Essais sur la Musique" are probably better known than his musical masterpieces—his *Huron*, *Tableau parlant*, *L'Amitié à l'Épreuve*, *Zémire et Azor*, *La Caravane de Caire*, *Richard Cœur de Lion*, &c. Whether this state of matters is temporary or permanent, owing to the world's forgetfulness or to the master's shortcomings, must soon become evident. For if a revival of his works does not follow on what now is being done for Grétry, they as well as he are dead and buried for good and all. On the one hand, the "Commission for the Publication of Works of Old Belgian Musicians" is issuing, through Breitkopf and Härtel of Leipzig, a complete edition of Grétry's works; and on the other hand, M. Michel Brenet published a short time ago an excellent biography of the master, under the title "Grétry: sa Vie et ses Œuvres" (Paris: Gauthier-Villars), which was "crowned" by the Académie Royale de Belgique. This biography is based on a considerable research in contemporary records\* and a serious study of the composer's works. I noticed with satisfaction M. Brenet's simplicity of style and sobriety of judgment, and the absence of that novelistic (*i.e.*, false) colouring which is the bane of biography. His criticisms, as far as my limited acquaintance with Grétry's operas enables me to judge, seem to be just and to the point. Although no student of this master's works would recommend excision, "Grétry: sa Vie et ses Œuvres," considered merely as a book to be read

and enjoyed, contains perhaps too much criticism. But whether this be the case or not, one certainly would like to see a little more of the man Grétry, of his social, domestic, and inner life and character. One of the most interesting and valuable parts of the book is the fourteenth chapter ("Résumé critique de l'Œuvre de Grétry"); it shows us distinctly the stuff composer and critic are made of. That the biographer did his work thoroughly is also evidenced by the following features of the book: the date of the composer's birth and death is discussed and finally settled; of the unseemly strife about Grétry's heart between some members of the master's family and the town of Liège we learn as much as is desirable; and at the end of the publication the inquirer is provided with a chronological catalogue of Grétry's works, a bibliography, and an analytical table of contents. In short, biographical literature has been enriched by M. Brenet with a work worth reading and consulting.

#### "NOCTURNOS LEMURES RIDES?"

I USED to be fond of society, especially where music was cultivated, but for many years past I have given myself up to what may be termed bachelor home comforts—to wit, slippers, a book, and a cigar; however, I have during the late Christmas vacation been tempted out several times, and on more than one occasion have been present at children's parties, where the usual charades, games, and music, formed the staple of the evening's amusement; and I have been much struck at the great difference in the behaviour, the sentiments expressed, and, in fact, the general tone of the young folk, as compared with similar gatherings that I witnessed a decade since.

To outward appearances, perhaps, things are much the same; at least, the children eat, and drink, and laugh, and talk like a very Babel, one against the other, as heretofore; but their general behaviour is different in many ways, except amongst those who are as yet innocent of aught but A B C.

Among many I see a greater tendency to short sight—or, indeed, I may say no sight—in others a kind of sadness, I think I may call it fear, as if all the baby joy had been driven out of them; and in most I detect a much less aptitude for a joke; but nearly all show a greater desire to be considered "somebody," to parade their own abilities, and decry those of others—in a word, to imitate the foibles of men and women; and *that*, without the counterbalancing quality that the rolling years of time alone can put on their shoulders, is not a spectacle to be admired.

Of course, this has been said of precocious children over and over again; but in former years precocity had not leavened the whole mass, nor was it usual to see the undisguised contempt for anything but what they may consider "quite up to the mark," and the utter want of reverence for the opinion of the elders, be they papa, mamma, or any one else.

Music has become such a society requirement that few of the little ones were unable to contribute their share; indeed, many of them played with good executive power, but there was on the whole a kind of hollowness, a dryness, a sort of defiant "I'll show you what I can do" about most of it, that became very tiresome; but I was intensely amused at the manner of receiving praise. There was no longer the bright childish smile of thanks; the trial was over, and the *demoiselles* demanded their

\* I use the word "record" in the sense of information bearing on the subject, printed as well as otherwise.



flattery as coolly as the most exacting *prima donna*; and I heard amongst the boys as well as girls many such remarks as—

"She plays well."

"Who—Syb?"

"Pretty well; nearly as well as Christie, don't you think?"

"I should just think so. Why, she's passed no end of exams."

There was a charming little girl of about thirteen, delicate, gentle, yet with some *esprit* in her manner, to whom I had been talking two or three times as she passed my chair. Finding that she did not put herself forward to play, I asked her if she could not do something.

"Oh," said she, "I am nothing after Syb or Christie; none will listen to me."

"But you like music?"

"I love it," she almost whispered. "I like to hear it and go home and dream of it."

With a few words of persuasion, she sat down and played a little menuet by Brambach, a quaint little gem—and the child really *played* it. It was to me the redeeming musical point of the evening; there was a lovely touch that gave promise of entrancing expression by-and-by. I went across the room to thank her, but I was almost the only one who said anything; young and old, they all seemed to feel that there was something wanting, something to be ashamed of—in fact, they wanted *more noise*; and when I spoke to a lady who sat near, expressive of my pleasure, she said—

"It really is very good of you, professor, to say such encouraging things to Mabel; let us hope she will wake up after a bit;" then lowering her voice to a loud whisper, she added, "You know she failed in nearly all the exams., and especially in her music, so we cannot expect much *from her*."

I dare say it was very wrong, but I felt as if I could have throttled the good woman, have stamped her and her complacency out of all life; but I was, in fact, more than usually civil to her—the society civility, you know—and she went away satisfied, I have no doubt, that I, for a musical man, was a little "off my top," but otherwise a perfectly harmless and pleasant old gentleman.

Not very long after I was introduced quite accidentally to Mabel's parents, and accepting their invitation to a quiet evening *en famille*, I again saw the child. I took the opportunity of making friends with her, and soon got her to the piano, where I had the satisfaction of a long chat, that enabled me to test her knowledge and capabilities. She was well grounded in all the elementary, and showed an intuitive perception of phrasing and a quickness of understanding that augured well for the future. I told her parents so.

"Yet she failed in her exams.," said her father.

Failed in her exams.—of course she did—I ought to have understood that without telling. Pass indeed! how should she, in an age that falls down before the hammer of Thor, and passes by the educated elegance of true tone-poet—an age that places the blacksmith on the level of the Chesterfield?

I went home that evening pondering on the strangeness of the (to me) modern tastes. I thought of the child Mozart, who charmed all by his *infantine* performances (I use the word as indicative of undeveloped material strength), the very simplicity of whose genius was its greatest power.

Then rose to my mind the many examples of those who as children were pronounced dunces, but whose after-life showed it was rather the blindness or indifference of their teachers that prevented their comprehension of

the character with which they had to deal; and I said to myself, Is it right to call this the age of great progress and improvement? Have we profited by the former lessons? Are not the fables and histories alike written in vain? Are we justified, for the sake of supposed progress in education, in obliterating childhood by turning our babies into hard and unripe men and women? And is not the want of reverence now shown by the young to the old, the natural outcome of our want of reverence to childhood? The child is said to be father to the man, but we produce the man without the father.

Were we then all wrong in advocating this press of education, and indeed in adding to it by the constant examinations? Were the examinations themselves futile? Was this child a fool, and myself—who thought her so different—a greater one? or what was it? There was something wrong somewhere; and with all these doubts and fears filling my head with an incessant rumble, I went to bed.

And I had a dream.

(To be continued.)

## CHRONOLOGICAL TABLES AND THEIR MATERIAL.

BY E. PAUER.

(Continued from page 33.)

### GERMAN COMPOSERS OF SACRED MUSIC.

- 1567—1657. GESE (GESIUS), BARTHOLOMÄUS; b. at Münchenberg, d. at Francfort-on-the-Oder, where he was cantor. Composer of numerous sacred works, but more particularly of a *Passionsmusik* (see, for description, Dommer's History, page 251). For his sacred works compare the collections of Tucher, Schoeberlein, Winterfeld, and Commer. As the *Passionsmusik* appeared in 1588 at Wittenberg, the date of his birth seems to be uncertain.
- 1570—1638. BODENSCHATZ, ERHARD; b. at Lichtenberg (Erzgebirge, Saxony), d. at Gross-Osterhausen, near Querfurt. 1600, Cantor at Schulpforta, afterwards clergyman; composer of several Magnificats (1599), a "Psalterium Davidio" (1605) "Harmonia angelica" (1608). Bodenschatz is particularly celebrated as editor of the "Florilegium portense," and the "Florilegium selectissimorum hymnorum." See the collections of Winterfeld, Tucher, and Schöberlein.
- 1571 (1572?)—1621. PRAETORIUS, MICHAEL; b. at Kreuzberg (Thuringia), d. at Wolfenbüttel. Composer of many sacred works, the greater part of which is to be found in Tucher's "Schatz des evangelischen Kirchengesanges;" also in Winterfeld's Teschner's Collections. Celebrated author of the "Syntagma musicum," 1614—20, 3 volumes.
- 1571—1648. WALLISER, CHRISTOPH THOMAS; b. at Strassburg (?), d. there, as Vicar and Musical Director of the Cathedral. His sacred compositions are, "Sacrae modulationes in festum navitatis Christi," 5 parts, 1613; church hymns and psalms, not only for one voice, but also for 4—6 instruments; "Ecclesiadix novæ" (for 4—7 parts), 1625. He was also the author of a theoretical work, "Musicae figuralis," &c., &c.
- (About) 1575—1650. KAPSBERGER, JOHANN HIERONYMUS; b. (?), d. at Rome. Composer of several sacred works. His chief activity falls in the years 1600—1630. A book containing motets for one voice (motetti passeggiati) appeared in 1612. He was also a celebrated performer on the lute and guitar. Other details are wanting. See Kircher's "Musurgia," i. 621.
- (About) 1575—1646. STOBÆUS, JOHANN; b. at Graudenz, d. at Königsberg. Pupil of Eccard. Composer of a great number of sacred works. See the collections of Winterfeld and Teschner. His pieces appeared first at Dantsic and Frankfurt (on the Oder?). Details are wanting.
- 1583—1640. ALTENBURG, MICHAEL; b. at Trüchelborn (Thuringia), d. at Erfurt. See the collections of Teschner

- and Winterfeld. Altenburg was appointed as clergyman of the Andreaskirche of Erfurt. Some of his chorales are still used.
- 1585—1672. SCHÜTZ, HEINRICH VON (called SAGITTARIUS); b. at Köstritz (Voigtland), d. at Dresden. At first (1596) soprano singer in the Court church of Cassel. Studied later at the University of Marburg. 1609, pupil of Giovanni Gabrieli (Venice); 1611, publication of a book of madrigals; after his return, Court organist at Cassel; 1614, appointed at Dresden as Court chapel-master, in which place he was active for fifty years. Composer of four Passionsmusiken, also the Seven Words of Christ, eight-part motets, Psalms, &c. Schütz is to be regarded as predecessor of Sebastian Bach. See the collections of Commer, Bock, Winterfeld, Tucher, Reissmann, &c. For biography, see Dommer's History, 310—324; also Chrysander, "Jahrbücher," i. 159.
- 1586—1630. SCHEIN, JOHANN HERMANN; b. at Grünhain, near Meissen, d. at Leipzig. 1613, chapel-master of the Duke of Saxe-Weimar; and 1615, Calvisius' successor as cantor of St. Thomas' School; composer of sacred music; his "Opella nova" (1618 and 1626) is a collection of sacred melodies, treated in the concerted style; his most important work is "Israelis Brünnelein auserlesener Kraftsprüchelein" (1623); also author of the "Cantional oder Gesangbuch Augspurgischer Confession," 1627 (another edition appeared 1645). See Organists.
- 1587—1654. SCHEIDT, SAMUEL; b. at Halle, d. there. See Organists. Composer of some eminent sacred works. *Tabulatura nova*, Hamburg, 1624.
- 1590—1647. DILLINGER (DILLIGER), JOHANN; b. at Eislefeld, d. (as deacon) at Coburg. Composer of sacred works, which bear rather extraordinary titles, such as: "Dialogue of Dr. Luther and a sick student," for four voices; "Musica votiva"; "Musica christiana cordialis domestica"; "Jeremias penitentiaris." These and other of his works appeared from 1612 to 1642. Other details are wanting.
- 1599—1663. SELLE, THOMAS; b. at Zörbig (Saxony), d. at Hamburg. From 1641—1663 Stadtcantor (Musical Director of the town), and a highly respected composer of chorales and sacred melodies, some of which are still used. See Winterfeld, ii. 166. Other details are wanting. His works are the property of the Hamburg town-library.
- 1604—1651. ALBERT, HEINRICH; b. at Lobenstein (Voigtland), d. at Königsberg; nephew of H. Schütz. Composer of many sacred songs; his best known work is "Poetisch-Musikalisches Lustwäldlein," a collection of 192 sacred songs (1642—1648). Other details are wanting. See the collections of Winterfeld, Becker, Schneider.
- 1611—1675. HAMMERSCHMIDT, ANDREAS; b. at Brüx (Bohemia), d. at Zittau. 1635, Organist at Freiberg; 1639, at Zittau. He is to be considered as one of the most important composers of sacred music between the period of Schütz and Bach—Händel. See the collections of Winterfeld, Commer, and Bock. His "Dialogi spirituali," or Dialogues between God and a pious soul, are especially remarkable.
- (About) 1615—1686 (1682?). ROSENMÜLLER, JOHANN; b. in Saxony, d. at Braunschweig. About 1647, Collaborator at the St. Thomas School, Leipzig. According to Mattheson, he was a talented composer. Among other sacred songs, the chorale "Alle Menschen müssen sterben" is still in use. See the collections of Winterfeld and Litzel.
- 1625—(about) 1673. AHLE, JOHANN RUDOLF; b. in Mühlhausen (Thuringia), d. there. See Organists. Composer of the "Geistlichen Dialoge" and "Geistlichen Fest- und Communionandachten" (1648). Details are wanting. See Winterfeld's collection.
- 1626—1709 (1710?). BRIEGEL, WOLFGANG CARL; b. (?) in Prussia, lived since 1670 at Darmstadt. See Organists. Composer of a great number of sacred works. Compare Winterfeld, ii. 149. Briegel's most important work is the great "Darmstadt Cantional," which appeared in 1687.
- 1628—1693. KERL (KERL), JOHANN CASPAR (VON?). See Organists. Composer of masses. See Commer and Kircher's collections.
- 1628—1698 (?). DEDEKIND, CONSTANTIN CHRISTIAN; b. at Reiersdorf (Saxony), d. at Meissen. Collector of taxes (!), Poeta Laureatus, and Court Musician. Composer of a good many sacred songs, which enjoyed great popularity.
- 1640—1688.—*Reign of the Palatine, Friedrich Wilhelm of Prussia, der grosse Churfürst.*
- 1643—1703. BACH, JOHANN CHRISTOPH, uncle of Sebastian Bach; b. at Arnstadt, d. at Eisenach. See Spitta's "Life of Bach." Composer of several sacred works, such as motets, and also a kind of oratorio, "Es erhob sich ein Streit." He was the most important of the Bach family before Sebastian Bach.
- 1646—1724. THEILE, JOHANN (generally called "the father of Counterpoint"); b. at Naumburg, d. there; for some time pupil of Schütz; later music teacher at Stettin; composed, 1678, several sacred operas for Hamburg; 1685, successor of Rosenmüller at Wolfenbüttel. Teacher of Buxtehude, Hasse, and Zachau (Händel's teacher). Composer of a "German Passion," 1675; 20 masses in Palestrina's style, called "Noviter inventum opis musicalis compositionis, 4 et 5 vocum pro pleno choro"; also a Christmas oratorio (1681).
- (About) 1650—(?). ARNOLD, GEORG; b. at Welsberg (Tyrol), d. at Bamberg. Composer of motets, psalms, and of two books 9-part masses. Details are wanting.
- 1650—1706. AHLE, JOHANN GEORG (son of Joh. Rudolf Ahle); b. at Mühlhausen, d. there. Composer of a good many sacred works. See the collections of Winterfeld, Reissmann's History, Körner, &c.
- (About this time.) EISENHUTH (EISENHUET), THOMAS; b. in Bavaria; 1676, Chapellmaster at Kempten. Composer of antiphonies, masses, offertories (*Harmonia sacra*, Augsburg, 1675).
- 1653—1706. PACHELBEL, JOHANN; b. at Nürnberg, d. there. See Organists. Composer of many sacred works, some of which are to be found in Winterfeld's and Commer's collections.
- 1660—1732 (?). FUX, JOHANN JOSEPH VON; b. at Hirtenfeld (Styria), d. at Vienna. First Chapellmaster of the Emperor Charles VI. Composer of an unusually great number of sacred works: 50 masses, 3 requiems, 57 vespers and psalms, 10 oratorios; a "Missa canonica." See Köchel's Biography of Fux, Vienna, 1872. Compare also Proske's, Rochlitz's, Paolucci's, and Choron's collections.
- 1663—1712. ZACHAU, FRIEDRICH WILHELM, b. at Leipzig, d. at Halle. Pupil of Theile, and teacher of Händel. See Organists. Composer of sacred works founded on chorales.
- 1666—1724. BRONNER, GEORG, b. at Holstein (where?), d. at Hamburg. Composer of sacred works, which are praised by Mattheson in his "Musikalische Patriot."
- 1667—1752. PEPUCH, JOHANN CHRISTOPH (JOHN CHRISTOPHER), b. at Berlin, d. at London. Came, 1700, to England: founded, 1710, the Academy of Ancient Music. Composer of services, anthems. 1713, Doctor of Music (Oxford). 1730 he married the singer Margarita de l'Epine.
- 1673—1739. KEISER, REINHARD, b. at Weissenfels, d. at Copenhagen. Pupil of the St. Thomas School (Leipzig). 1722 royal chapel-master of the Danish Court; 1728 cantor of the Katherinenkirche (Hamburg). Composer of sacred works, oratorios, Passionsmusiken, motets, psalms, *Gemüths-Ergötzungen* (1698).
- (About) 1680—1740. CZERNOHORSKI, BOHUSLAW. See Organists. Composer of several sacred works.
- 1681—1764. MATTHESON, JOHANN, b. at Hamburg, d. there. Composer of several sacred works (see selections from "Passion" (1718), Winterfeld, III. 52; also III. 50, III. 57; 24 oratorios, a mass, &c.
- 1681—1767. TELEMANN, GEORG PHILIPP, b. at Magdeburg, d. at Hamburg. See Organists. Composer of not less than 12 complete collections of sacred cantatas for every Sunday of the year, 44 Passionsmusiken, 32 services for the ordination of clergymen, 33 Hamburger "Kapitansmusiken," consisting of an instrumental piece (overture) and oratorio, &c.; the enumeration of his works would fill several pages. For examples of his style see Winterfeld, III. 58—94.
- 1683—1729. HEINICHEN, JOHANN DAVID, b. near Weissenfels, d. at Dresden. Pupil of Kuhnau in the St. Thomas School. Composer of masses, a requiem, Te Deum, &c.

His best known work is, however, "Der General Bass in der Composition."

1684—1748. WALTHER, JOHANN GOTTFRIED, b. at Erfurt, d. at Weimar. See Organists. Composer of many (119) chorales, which are still in use.

1685—1759. HÄNDEL, GEORG FRIEDRICH, b. at Halle, d. in London. Pupil of Zachau. Composer of 2 Passions-musiken (1704 and 1717—1718), 2 Italian oratorios, 19 English oratorios, 5 Te Deums, 6 psalms, 20 anthems, and different shorter sacred works. See Grove's Dictionary, I. 657.

(To be continued.)

#### MADAME HELEN HOPEKIRK IN NEW YORK.

It is pleasant to notice how the true artist, and talent is acknowledged in all lands, without prejudice of country and school. Look at the appreciation of Eugène d'Albert on the Continent, and Madame Helen Hopekirk in the United States! This lady, who, after a short career in her native Edinburgh, and later in London, sailed to New York, was able, in the short time of last season, to take a position among the very best pianists—reminding one of *Veni, vidi, vici*. That she finds much sympathy with the critics of the New York papers written in our language is no wonder; but it is pleasant to contemplate what the German *Brooklyner Freie Presse*, of Feb. 4th, says about Madame Helen Hopekirk, viz.:—"She is doubtless one of the most prominent pianoforte players of the day, which was shown in her 'afternoon' classical recital of February 3rd, when playing compositions by Beethoven, Handel, Schubert, Weber, Chopin, Liszt, Schumann, Scarlatti, and Nicodé (all from memory). A numerous audience listened with devout attention to the brilliant playing, and gave vent to their feeling of admiration by frequent and loud applause after the close of each number. The deepest impression on the audience, however, was created by the performance of Beethoven's sonata in E minor (Op. 90), and a valse by Nicodé (Op. 28), the latter having been played for the first time in America. The audience had the best opportunity of again admiring the perfect technique and sympathetic touch. Likewise surprising was the richness of tone, and before everything the reading, full of soul (*seelenvoller Vortrag*). . . . We congratulate our Scottish friends on possessing such an interesting representative in art across the water."

#### Foreign Correspondence.

##### MUSIC IN LEIPZIG.

[FROM OUR SPECIAL CORRESPONDENT.]

February, 1885.

QUITE a novelty in the musical life of Leipzig are the Sunday morning concerts, two of which have been given, with tickets, at the very cheap price of eighteenpence; and the large audiences proved that the direction quite understood public feeling in arranging them. In the first extra Concert (you would style them Popular Concerts) the organ had the principal share; Herr Homeyer played the three most important numbers; and, besides, Miss Görlich and Herr Heinrich Behr were engaged for the vocal music. Herr Concertmeister Petri proved anew, by his performances of Bach's G minor fugue, a somewhat insipid nocturno by Popper, and the Tambourin by Leclair, how brilliant an acquisition he is to Leipzig. In the second extra Concert, Brodsky and his associates played, with Miss Emery, Schumann's quintet, Miss Emery giving besides some piano *solis*. Herr Waldner sang Beethoven's Lieder-

cycle, "An die ferne Geliebte," and a ballad by Pabst. As you see, the programme provided almost too much for the hearers. Meantime, the Bach-Verein as well as the Riedel'scher-Verein have given very enjoyable concerts. The latter brought forward the interesting fragment of the Missa for sixteen voices by Grell, which contains fine vocal effects, though it is wanting in real invention. At the Opera has been studied anew the *Haideschacht*, by Von Holstein, and it met with a friendly reception. *Genoveva*, by Schumann; *Sylvana*, by Weber; and *König Manfred*, by Reinecke, are now being studied. The Gewandhaus concerts, the principal factor of our musical life, brought forward again many beautiful and interesting pieces. The seventh concert in the new Gewandhaus took place with the following programme:—Overture in A, by Julius Rietz; concerto for the violin (No. 2) by Hans Sitt, performed by Herrn Brodsky; two songs for mixed choir, "Das Schifflein" and "Romanze vom Gänsebuben," by Schumann; adagio from the 6th concerto by Spohr, played by Herrn Brodsky; and the "Zigeunerleben" by Schumann for choir and orchestra. The second part of the concert was devoted to Beethoven's symphony in A. Herr Brodsky is known as a brilliant violinist, and he did full justice to the new concerto by Sitt; but the adagio by Spohr was spoilt by his incessant vibrating with the fingers of the left hand. Spohr's cantilene, if played *à la* Joachim, proves far more serious and effective. The new concerto by Sitt has its good points, but lacks somewhat of spontaneity and freshness of invention; and it is spoilt by the composer's neglect of the old form, which has proved until now the most artistic one. It was not found immediately by the old masters, but formed itself gradually with the growth of art. The architect cannot forget with impunity the laws of his art, and just as little can the composer venture to do so. That Herr Brodsky got some laurel wreaths in the Leipziger Gewandhaus room, where Joachim, who has now played for almost forty years, where Sarasate and Frau Schumann and other artists of the first degree never got such a reception, seemed singularly surprising. A well-merited ovation was given to the choir, which sang with the utmost delicacy and promptness, and was obliged to repeat the "Schifflein." The brilliant-coloured and cleverly-written overture by Rietz, and the A symphony by Beethoven, were nevertheless the most effective pieces of the evening. Then followed two concerts in the old house, the first giving as principal work Beethoven's *Egmont* music. Besides, we heard the overture to *Maria Stuart*, by Vierling, formerly a highly-esteemed work of the composer; solo performances by the eminent violin virtuoso Ysaye, who was well received; and the air from the *Widerspänstigen Zähmung*, by Goetz, sung by Miss Magdalena Jahns. In the concert-room it never gains the effect which it obtains on the scene. The composer's incessant interruption of the song by some intermezzo bars may be very suitable for mute play on the scene; in the concert-room it is disagreeable to feel always the lack of continuity. Fräulein Jahns sang, besides, the Lieder in the *Egmont* music in a very laudable manner. In the following concert Herr Arthur Friedheim proved to be a *bravourea* player in the concerto in E flat by Liszt; but a want of poesy and sensibility was to be felt in his pieces by Chopin (barcarole, préludes, and A flat Polonaise). The orchestra played so wonderfully the Oxford symphony by Haydn, and Beethoven's 8th symphony, that the conductor was recalled. A highly welcome appearance on the same evening was that of Frau Moran-Olden, who sang excellently an air from Rubinstein's opera *Kinder der Haide*, and Lieder by Schumann and Reinecke.



On the 5th of February there was again a concert in the new Gewandhaus, with a well-chosen programme: overture, *Medea*, by Cherubini; "Schicksalslied," by Brahms; the unfinished symphony in B minor by Schubert, and also the *Manfred* music by Robert Schumann. The *Medea* overture passed without applause; it does not come up to Cherubini's other overtures—to the *Wasserträger*, *Anacreon*, or *Abencerragen*—and in the instrumentation lacks brilliancy, so essential in the great rooms of our time. The "Schicksalslied," although excellently sung, did not change the disposition of the audience; whilst the two splendid Schubert movements excited the public to warm and heartfelt applause, and warmed it too for the whole evening.

The concert of the Gesang-Verein Arion was this year less successful than in former times. A great work for Männerchor, soli, and orchestra, "Fjalar," by Gustav Schreck, offered many fine details, and proved undoubted talent, but was too long and too strongly instrumented. The "Gesang der Stürme," by Feller, was altogether tedious. There was besides a fantasy for viola d'amour by Mazas, a very weak composition, rendered in a very virtuosic style by a member of the Gewandhaus orchestra, Herr Julius Thümer; and then many Männerchöre and Lieder with pianoforte accompaniment.

The last soirée for chamber-music was on the 7th of February, and Herr Concertmeister Petri, the Herren Bolland, Unkenstein, and Schröder played in it. Haydn's little quartet in F (with the famous serenata), and the splendid C minor quartet (Op. 18) by Beethoven, both wonderfully interpreted, gained great success. A new piano quartet by Gernsheim, in which Herr Capellmeister Dr. Reinecke played the piano part, met with a kindly reception, though it is very serious, and does not much captivate the hearer. We liked the first movement best. Besides we heard the variations for two pianos by Robert Schumann, played in a very poetical manner by Miss Emery and Herr Dr. Reinecke.

#### MUSIC IN VIENNA.

[FROM OUR SPECIAL CORRESPONDENT.]

WHEN Carnival reigns, instruments keep silence, at least those in the concert-rooms. The piano, however, is the single exception, which will make itself heard everywhere, and at every time. There has been only one concert of more than local interest, that of the much-bespoken Eugène d'Albert, who, like Heymann some years ago, is passing through the land like a meteor. Heymann, most unfortunate man, became mad in consequence of over-irritated nerves; D'Albert, however, young as he is, has married and looked out for a quiet place (Gotha) to repose from time to time from his campaigns. After having performed at one of the Gesellschafts concerts, he announced two concerts on his own account in Bösendorfer's *salon*, of which the first was, contrary to general expectation, half empty; the second, however, was well filled, though with the help of free tickets—a warning example that, even with great reputation, the public is not always to hand. The two programmes included the toccata and fugue and the chromatic fantasia with fugue by Bach; sonatas Op. 110 and 111, by Beethoven; Brahms's variations and fugue on a theme by Handel; and pieces by Chopin, Rubinstein, Liszt, Tausig; also D'Albert's own Suite. Everything was performed to perfection; velocity, trille, touch of every tint, phrasing, nothing was neglected; and also in the matter of conception, the pianist was on the right road. Only in one direction the playing left something to desire: that is warmth. It seems that D'Albert is at

present far too much interested with technical matters. Heymann was no less wonderful in that direction, and yet there was a feeling in his touch which spoke to the heart. However, D'Albert is young, and shows what can be reached in a short time; and he will do his best to become another Rubinstein. The applause at his concert was great, and so it was also in Gratz, whither he made an excursion. Another choral society, the Chorus-Academy of the Ambrosius-Verein, was heard at Bösendorfer in compositions of Mendelssohn, amongst others his music to *Athalie*, which was well rendered. The same Verein performed last winter the *Papae Marcelli* Mass, by Palestrina, and the other day the "Seven Words," by Schütz, and other greatly interesting and seldom-heard works.

At the Hofopera we have had a new work. Grammann's *Andreasfest*, performed for the first time in Dresden at the end of November, 1882, and in Vienna so often announced and postponed, was given last January, was once repeated, and now—a bad sign—is announced as shortened and is followed by a ballet, called "Wiener Walzer," now much in vogue. The libretto of the said opera is but little interesting. The action takes place at Innsbruck, in the house of an armourer, with two fellows, one good and the other ill-natured, who are both in love with their master's daughter. On the day of the *Andreasfest* a herald announces the usual game at dice, in which a man can win a bride. The good-hearted fellow loses, attempts to kill his rival, is banished from the town, and escapes to the mountains. By accident he discovers the Emperor Maximilian, who has lost his way and can find no issue from the Martinswand (after the well-known tradition). The happy fellow is now saved, made a knight, and obtains his desired bride. With the exception of the Emperor, who appears like a *deus ex machina*, the figures are all simple ones of the people, and the story itself very country-like. The music is just the contrary; overladen with fine and artful details, it shows a well-versed musician of noble character, but lacks the freshness demanded by the theme, and what is more important, it totally lacks invention. There is not a single number in the opera which takes hold of one. To give the story a mark of its time, we find the well-known Lied, "Innsbruck ich muss dich lassen," by Isaak, the Kapellmeister of the Emperor Maximilian; and also the Ambrosianische Lobgesang, "Grosser Gott, wir loben dich." The opera was well studied; *mise-en-scène*, &c., splendid; also the singers, Frau von Nadag, Herren Müller, Winkelmann, Reichmann, &c., did their best; but in spite of all help, it was (as we say) "ein Achtungserfolg," a result which, however genteel, bears the stamp of death. The visit of Fräulein Lilly Lehmann, of Berlin, offers to us a very interesting Gastspiel. Highly esteemed during her former visit, Fräulein Lehmann has again been admired as singer and *actrice* in the rôles of Fidelio, Isolde, Donna Anna, Constanze, and Norma, in every respect making the evenings most enjoyable. Her sister, Fräulein Marie, the useful member of our Opera, was heard, together with Fräulein Lilly, as Marzelline, Donna Elvira, Adalgisa, and Blondchen, a most amiable sisterly union. Herr Filippi, from the Imperial Opera in Warsaw, a new singer, who has studied in Italy, performed *Fernand* (*Favoritin*), and *Edgard* (*Lucia*), with fair result, his voice being sympathetic, and flexible: his manner of singing shows a good school; in acting, of course, he has still everything to learn. Our next opera will be *Gioconda* (till now heard in Italian), with Frau Lucca in the title-rôle.

Operas performed from January 12th to February 12th:—*Die Krondiamanten* (twice), *Hugenotten*, *Der Vampyr* (twice), *Robert der Teufel*, *Tristan und Isolde*

(twice), *Nachtwandlerin*, *Wilhelm Tell*, *Fidelio*, *Liebestrank*, *Carmen*, *Aida*, *Schwarze Domino*, *Violetta* (*Traviata*), *Der Tribut von Zamora*, *Der Barbier von Sevilla*, *Das Andreasfest* (three times), *Don Juan*, *Martha*, *Favorin*, *Norma*, *Maurer und Schlosser*, *Die Entführung aus dem Serail*, *Fliegende Holländer*, *Lucia*.

#### OUR MUSIC PAGES.

MR. E. PAUER's minuet and trio from the first of his three sonatinas is a piece which requires careful and delicate playing. The various phrasings, and the many marks of expression, must all be attended to in order to give due effect to the graceful music. To write an interesting minuet is no easy matter. Mr. Pauer has succeeded in reproducing the stateliness and simplicity of the eighteenth century, and yet, owing to certain harmonic progressions, the music has a modern character. The piece will well repay any study bestowed on it. Mr. John Francis Barnett's fragment from his sonata is an elegant movement. The principal theme is flowing, while the following, in minor, with its semiquaver passages, forms an effective contrast. On the return of the first theme there is a floral accompaniment evolved from the middle section.

#### Reviews.

*Miniatures*, five pieces for the Pianoforte. Op. 28.

By M. MOSZKOWSKI. London: Augener & Co.

WITH regard to Moszkowski's pieces we have only one objection to make: they are not miniatures. This title, applied to well-developed compositions, filling respectively two, four, five, and even six tall and full pages, cannot but seem a misnomer. When, however, this objection is made, the reviewer may abandon himself wholly to the luxury of admiring and praising. Indeed, the *Miniatures* are one of the most happily inspired works of the composer. Among the excellent qualities of these pieces—the *Allegro moderato*, *Allegro giocoso*, *Vivace con spirito*, *Allegro grazioso*, and *Molto allegro*—variety of character is conspicuous. An examination of the style of the *Miniatures* reveals also what may have led the composer to entitle them thus—namely, a greater simplicity of thought and a greater economy in the employment of technical means than is usual with him.

*Three Sonatinas* for the Pianoforte. By E. PAUER. (Edition No. 8315; net, 2s.). London: Augener & Co.

Now and then composers of distinction do not think it beneath their dignity to produce unpretentious compositions for learners and technically weak performers. That they are always successful in their commendable endeavours cannot be asserted; for they lack only too often the art of accommodating themselves to the physical and mental capacities of those for whom they write. Herr Pauer has been on the whole very felicitous in this respect, there being only one or two passages where perhaps the musician got the better of the pedagogue. Were we, however,

to look upon these sonatinas merely as useful teaching pieces, we should do Herr Pauer an injustice: they have a value beside and beyond this. In style and feeling they are related to, but not identical with, the Haydn-Mozart type (an excellent type for the purpose in question); that is to say, the composer occasionally departs from the older model to follow modern promptings. Melodious, well-constructed, and easily intelligible, these compositions of Herr Pauer's may be welcomed as an addition to the sonatina literature.

*Twelve Studies for the Violin*. Composed by HENRY G. BLAGROVE. (Edition No. 9999; net, 2s. 6d.). London: Augener & Co.

THESE studies are intended for violinists who have already attained a very high degree of technical efficiency. The composer's object was, not to produce the greatest possible effect by the simplest means, but to contrive the greatest possible difficulties regardless of effect. Hence these accumulations of discomfort in the way of shifting, stretching, contracting, and double-stopping. The right hand finds a good deal of material for practice in these studies, which, however, seem to have been more particularly contrived with a view to the development of the capabilities of the left hand. We recommend H. G. Blagrove's twelve studies to all violinists who aim high and love hard work.

*Œuvres choisies, pour Piano*. Par JACQUES BLUMENTHAL. London: Augener & Co.

THE pianoforte works of Jacques Blumenthal are scarcely so familiar as his songs. They are, however, tolerably well known to several teachers, who prize them deservedly, and regard them as of great value for the purposes of instruction and education. The present new edition will be regarded with satisfaction by those who know how melodious and effective they are. Those who do not know them will not be sorry to become acquainted with them, as they form a delightful help to study, and a pleasure to the student. In these "Choice Works" there are eleven pieces, namely:—(1) "La Source;" (2) "The Elf Dance," a Mazurka caractéristique; (3) "The Fairy's Wing," also a Mazurka; (4) "The Mill-wheel;" (5) "The South Wind's Sigh;" (6) "La Stella de Farenella," based upon a Chanson populaire Napolitaine; (7) "Un Mystère;" (8) "Une Fleur des Alpes;" (9) "The Water-lilies' Home," nocturne-impromptu; (10) "Weaving a Dream," and (11) "Wood-birds Caprice." They are all written in a graceful, fanciful style, as by the hand of a musician who is keenly alive to the poetry of his art. In form and treatment they recall at times Chopin, Heller, and Thalberg, without being in any way markedly like either. Their peculiarities offer the best opportunity for arriving at a knowledge of the true power of their composer as a musician.

*Antwerp and Bruges*. Souvenirs pour Piano. Par EDWIN M. LOTT. London: Edwin Ashdown.

THESE pieces are reproductions under the title of *Les Carillons Belges*, of the memory of the Belgian belfries. They are very pretty, very simple, and very effective, though it cannot be said that they belong to a very high artistic order of composition.

*Mignonette. Pensée Mélodique* pour Piano. Par FREDERIC MANN. London : Augener & Co.

WE have had the pleasure of calling attention aforetime to the pianoforte writing of this composer, new by name to many in the musical world. The present piece is quite as worthy of praise as any of his works that have before received it. It is a little in the manner of Chopin, but with the stamp of special individuality. It is excellent as a piece either for the drawing-room or for the study.

*Haidée. Sonata* for the Pianoforte. By HORTON CORBETT. London : Edwin Ashdown.

A VERY graceful and unpretentious piece of pianoforte music, pleasing alike for its form and treatment, and useful for the purposes of teaching.

*Poitou. Minuet* for the Pianoforte. By HORTON CORBETT. London : Augener & Co.

GRACEFULLY written, not difficult to play, and very excellent in its effects. It is quite modern in style, although its title is ancient.

*Petite Valse de Salon, pour Piano.* Par TITO MATTEI. London : Augener & Co.

THE well-known skill of the composer of this piece as an executant is such as to create interest in any work from his pen. This little valse is clever, dashing, and original, and would make an excellent piece for the concert-room as well as for study.

*Danse des Bacchantes, pour Piano.* Par GOUNOD. Both as a solo and as a duet. London : Augener & Co.

HE who takes up this piece expecting to hear wild, feverish, boisterous strains will be disappointed. The bacchantes that dance this dance belong to the *corps de ballet*, and know, when before the public, how to keep within the proprieties. In short, we find in Gounod's *Danse des Bacchantes* the piquant prettiness peculiar to French ballet music.

*Our Favourite Tunes.* Arranged for Pianoforte Solo and Pianoforte Duet. By CORNELIUS GURLITT. Op. 135. London : Augener & Co.

THE progress of this work is further made by the addition of a second batch of fourteen numbers, carrying the series nearer to the first stated conclusion. The "Favourite Tunes" now included in the list are the minuet from *Don Giovanni*; Weber's "Gipsy Dance"; "Home, sweet Home"; "Jubeltöne," from *Euryanthe*; "Lascio ch'io pianga," Handel; "The Minstrel Boy"; the "Volkslied aus Thüringen"; the well-known drinking song, "In einem Kühlen Grunde"; Schubert's "Die Forelle"; the tune, originally French, "Marlborough s'en va-t-en Guerre," but now perhaps best known in England; "Die Loreley"; "Der Rothe Sarafan"; the "March of the Men of Harlech"; and "Auld Lang Syne"; so that English, Irish, Scotch, Welsh, German, French, and Russian music, is comprised in the selection. The melodies form the subjects for double treatment, both as solos and as duets, and the arrangement of each is different, that is to say, the accompanying figures, and the variations given are not exactly the same in the two arrangements. The skill and ingenuity of the composer is happily displayed

in the varied adaptation, and the gain to the student in having the opportunity of seeing the powers of harmony, in proving the fallacy of the Euclidian proposition, that things which are equal to the same thing, are equal to one another. This arises from the number of changes a simple chord is capable of when slight alterations are made in the rhythm. These are matters which, perhaps, the student will not perceive at first, but they tell of the almost infinite resources at the command of the composer; and they are particularly present to the mind in reviewing the present series of arrangements, inasmuch as the ingenious use of simple means with an educational purpose seems to be the guiding principle of the transcriptions of "Our Favourite Tunes."

*Album pour le Piano.* Vol. V. (Edition No. 8377e; price 1s. 6d.) London : Augener & Co.

THE fifth volume of this most valuable series of pianoforte pieces of the modern school contains a number of works well calculated to sustain and to augment the reputation which the previous volumes have attained. There is a "Consolation," by Liszt; a "Trot de Cavalerie," by A. Rubinstein; "L'Espiegle," by Raff; "La Canzonatura," by H. von Bülow; "A Gavotte," by F. Hiller; "La Tendresse," by J. A. Pachet; "Le Carillon," by F. Spindler; and a "Chant sans Paroles," by P. Tschai-kowsky. This last is one of the most expressive and effective pieces of music of its highly-gifted composer, and would make the volume noteworthy were there none of the other admirable compositions included in the pages. It is with great pleasure that we take the opportunity here of recommending it to the notice of our readers.

*Nocturne, in G minor, for Violin, Violoncello, and Piano.* By ROBERT CUMMING. Op. 1. London : Augener & Co.

THE simplicity of the work given to each of the instruments employed in this "Nocturne" will be one of the means by which it will find favour with players of moderate capacities. The composer has nowhere sought to gain his effects at the expense of elaboration, and so he has produced a piece which is not likely to daunt by its difficulties. The musical spirit displayed is commendable, and altogether the "Nocturne," literally in "black and white," is likely to give much pleasure to amateur players.

*Songs.* By WALTER STOKES, Mus. Doc., Cantab. Birmingham : Rogers and Priestly.

THE whole of the words of these songs (six in number) are from the pen of "Druid Grayl," and exhibit in their themes and treatment a considerable degree of versatility. The musician is no less to be praised for the variety and musicianly spirit which mark every song. The first, "Go, blow the fife and beat the drum," is a spirited marching tune which carries its own favour with it. It is dedicated to the lamented Colonel Burnaby. The second, "The Lord of the Lists," is a good song, but somewhat deficient in the originality which distinguishes others in the collection. The third, "Our island is a priceless pearl," is a capital patriotic song, which comes with peculiar welcome from Birmingham. The fourth, "Duty and Love," is a well-written descriptive song, as is also the fifth, the "Wehr-Wolf," though the subject is too terrible to ensure extensive popularity for it. The sixth and last song, "The Rangers," is a sort of Robin Hood ditty, as bright and attractive as the life of the merry outlaw of Sherwood himself.



## E. PAUER'S 3 SONATINAS FOR THE PIANOFORTE.

(Augener & Co's Edition N<sup>o</sup> 8315.)MINUETTO & TRIO from N<sup>o</sup> 1.MINUETTO.  
Andantino. (♩ = 104.)

PIANO.

The musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first system begins with a forte (f) dynamic in the bass and a piano (p) dynamic in the treble, with the instruction 'p leggiero' (piano, light) in the bass. The second system continues with a forte (f) dynamic in the bass and a piano (p) dynamic in the treble. The third system features a mezzo-forte (mf) dynamic in the bass and a crescendo (cresc.) marking in the treble. The fourth system starts with a mezzo-forte (mf) dynamic in the bass and a piano (p) dynamic in the treble, with the instruction 'p leggiero' in the bass. The fifth system begins with a mezzo-forte (mf) dynamic in the bass and a crescendo (cresc.) marking in the treble. The sixth system starts with a mezzo-forte (mf) dynamic in the bass and a piano (p) dynamic in the treble, with a crescendo (cresc.) marking in the bass.

TRIO.  
(♩ = 100)

The musical score consists of six systems of piano and violin parts. The piano part is written in the left hand and the violin part in the right hand. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is marked as TRIO. (♩ = 100). The score includes various dynamics such as *p*, *p dolce*, *cresc.*, *f*, *dim.*, and *pp*. The piece concludes with a double bar line.

*p dolce* *cresc.* *f*

*p* *cresc.* *f*

*p* *cresc.*

*p* *cresc.* *dim.* *pp*

*cresc.* *f* *dim.* *p dolce*

*cresc.* *f*

Minuetto D. C.

## JOHN FRANCIS BARNETT'S SONATA

for the Pianoforte.

(Augener & Co's Edition N<sup>o</sup> 8026.)

## FRAGMENT.

Andante tranquillo.

PIANO.

*p* *pp una corda* *p tre corde* *mf*

Andante con moto.  
*mf cantabile*

*p* *poco cresc.* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

*dim.* *p dolce* *Ad.* \*

*dim.* *Ad.* \*

*pp una corda* *cresc. tre corde* *Ad.* \* *Ad.* \* *Ad.* \*



This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs) with various musical notations, including notes, rests, and dynamic markings. The notation is written in a style typical of late 19th-century musical publications.

The systems are as follows:

- System 1:** Features a treble staff with a melodic line and a bass staff with a supporting line. Dynamics include *dim.*, *p*, and *dolce*. There are asterisks (\*) under the bass staff.
- System 2:** Continues the melodic and supporting lines. Dynamics include *dim.* and *L.H.* (Left Hand). There are asterisks (\*) under the bass staff.
- System 3:** Features a treble staff with a melodic line and a bass staff with a supporting line. Dynamics include *pp*, *cresc.*, and *p*. There are asterisks (\*) under the bass staff.
- System 4:** Continues the melodic and supporting lines. Dynamics include *cresc.*. There are asterisks (\*) under the bass staff.
- System 5:** Features a treble staff with a melodic line and a bass staff with a supporting line. Dynamics include *dim.*. There are asterisks (\*) under the bass staff.
- System 6:** Features a treble staff with a melodic line and a bass staff with a supporting line. Dynamics include *dim.* and *rall.* (rallentando). There are asterisks (\*) under the bass staff.

*Over the Sea our Galleys Went.* (Paracelsus). Chorus for male voices. By ETHEL HARRADEN. London: Jefferys, Berners Street.

AN excellent and effective piece of writing. Browning's words are well and dramatically set, and the part-song deserves to be recommended to the notice of societies where male voices are available, and their owners not afraid to take trouble with a work which will ultimately amply reward their pains.

*Zwei Lieder für eine Tenor- oder Sopranstimme mit Begleitung des Piano-forte.* von ALGERNON ASHTON. Op. 13. Baden-Baden: Emil Sommermeyer.

THE words of these two songs, written by Wolfgang Müller, have been set before, but scarcely so happily and so artistically. The first is "Es zieht herauf die stille Nacht," and the second, "Mein Herz ist am Rhein." The piano-forte part is almost orchestral in its design, but the claims of the voice are not forgotten, and the combination of the two powers produces the best possible result. There is an admirable yet almost literal English version given with the German text, so that either would be available.

*Three English Ballads.* Words by SCOTT, CUNNINGHAM, and HARTLEY COLERIDGE. Music by GERARD F. COBB. London: Reid Brothers.

THE three songs selected have all been set before by various composers, either for solo voices or as part-songs. The first, "Ah, County Guy!" by Sir Walter Scott, was intended to be set by Bishop, but his setting is not counted among the happiest of his creations. The second, "A wet sheet and a flowing sea," has been frequently taken by composers as a theme. The third, by Hartley Coleridge, "She is not fair to outward view," has been less often connected with music than either of the other two. Mr. Cobb's compositions are admirable for their intention. In their execution there is much left to be desired; but if there is a deficiency of inspiration in the settings, Mr. Cobb fails in good company. His melodies are fairly good, but his accompaniments are a little wanting in that grace and form in which the experienced writer knows how to express his ideas that they may be reproduced by others. There are lapses in musical grammar, such as needless consecutive fifths and octaves in each song, even in "A wet sheet," which is constructed upon a tonic pedal. These might have been altered to the advantage of the several settings, for although the composer may possibly like the effect they produce, he has not shown sufficient reason in any beauty they possess why they should be retained or admired by others besides himself.

*Jorinda and Jorindel.* Cantata for Soprano and Alto Soli and Chorus of Female Voices, with Piano-forte Accompaniment. By FRANZ ABT. (Edition No. 9038; price 2s. 6d.) London: Augener & Co.

THE theme of this cantata has been cleverly adapted by Mr. Edward Oxenford from Grimm's fairy tale, and the first chorus tells us that the story is "of a maiden and a shepherd, who a long time since were dwellers in a land across the sea," and how there were wicked fairies who tried "to turn to sorrow joy and mirth." The shepherd, wandering in the wood where stood the castle of one of these wicked fairies, finds, to his astonishment, his sweet-heart changed into a little bird; and by the spells of the same fairy he was changed to stone, but released after a

few hours' captivity. He dreams of a magic flower which shall dissolve the spell, and, aided by the flower fairies, he finds the plant. He searches for the enchanted castle where seven hundred maidens fair were transformed into birds. By the power of the blossom, he releases the captives, and is united once more to his beloved maiden.

This pretty story is told in some elegant musical numbers arranged for solo and chorus. Each number is inspired by that melodic grace and charm which distinguish the whole of Abt's music. The solos are pretty, effective, and full of character, without making any large demands upon the powers of the exponents. The piano-forte accompaniment is bright and pleasing, and the arrangement of the several numbers, growing as it were out of the text of the book, which requires the help of a reciter to declare the story, makes the whole work dramatic and interesting. "Jorinda and Jorindel" will be found a most valuable and charming work for study and performance where female voices alone are available.

*Fifty-eight Songs,* with Piano-forte Accompaniment. By A. RUBINSTEIN. Book I. (Edition No. 8897a; net, 1s.) London: Augener & Co.

RUBINSTEIN's songs, at least the great majority of them are distinguished by freshness and naturalness. The most poetic settings among the fifteen songs in the first book of the collection now in course of publication are those of Heine's words—No. 11, *Leise zieht durch mein Gemüth* ("Lightly play across my way"); No. 12, *Die blauen Frühlingsaugen* ("The bright blue eyes of Spring"); No. 13, *Indem Walde spriessst* ("In the forest all is verdant"); No. 14, *Es war ein alter König* ("There was an aged Monarch"); and No. 15, *Du bist wie eine Blume* ("A Flower art thou"). But also of the other songs much might be said apart from their unvariable melodiousness—for instance, of the charming dreaminess that pervades No. 1, *Am Wiesenhügel schlummert ich* ("On grass-clad hill I lightly slept"); of the joyous spring feeling of No. 2, *O du leichter, loser Wind* ("Oh, thou Wind, so free, so wild"); and so on. The edition before us is prettily got up, beautifully engraved, and clearly printed. With the original German words is given an English translation from the practised pen of Mr. W. Grist. We miss, however, one thing—namely, the *opus* numbers of the songs.

*The Gamester, Scena, and The Stars are Fading,* Aubade. By J. E. WEBSTER. London: Augener & Co.

BOTH these compositions are good, and conceived in a true musicianly spirit. The first recalls those scenas which were once made popular by the famous Henry Russell, to one of whose songs, "The Gambler's Wife," its sentiment is not dissimilar. The song is very dramatic, and would be very effective when well delivered by a baritone or bass singer capable of uniting vocal tone with poetic expression.

The "Aubade," or morning song, with its quaint and pleasing arpeggio accompaniment, shows the composer's melodious power in an admirable form. Both songs are worthy of the best attention of singers, as well public as private.

*Twilight Song* ("Zwiesesang"). Trio for Female Voices. With Piano-forte Accompaniment. By J. GALL. (Edition No. 13545; price 4d., net.) London: Augener & Co.

THIS is one of the most charming pieces of writing in the style to which it belongs it is possible to conceive. The

accompaniment is full of character, the voice parts are well arranged and effective, and the fascinations of melody clothe the whole with a grace which would not appeal to the senses in vain.

*Joyous Spring* ("Wer wollte Stehn und Trauern?") and *Morn* ("Morgenwanderung"). Two Trios for Female Voices. With Pianoforte Accompaniment. By V. E. NESSLER. (Edition Nos. 13560 and 13561; each, net, 3d.) London: Augener & Co.

THESE are two spirited and melodious part-songs for female voices, by the talented composer of "Der Rattenfänger von Hameln." They are interesting for themselves, as they completely fulfil the object for which they are designed, and also because they are almost the only other compositions of the author which have reached this country in addition to the opera. German and English words are printed with each, the latter having been adapted by Mr. E. Oxenford.

*Studien zur Geschichte der Französischen Musik.* Von H. M. SCHLETTERER. Vols. II. and III. Berlin: R. Dammköhler.

The first volume of Herr Schletterer's "Studies in the History of French Music" was criticised at length in the March number, 1884, of the MONTHLY MUSICAL RECORD. As the method of the author remains in the sequel pretty much the same, it will suffice if we here simply indicate the contents of the new volumes. The second volume contains a "History of the Guild of minstrels and of the Parisian Fiddle-Kings." It was perhaps injudicious to call it a "history," because a great deal has yet to be done before we are in possession of all the requisite facts for a history. Moreover, the author overlooked some repositories of facts that lay ready to hand. But it cannot be denied that this volume contains much interesting matter. The third volume treats of the "Antecedents and first attempts of the French Opera," and is the best of the three volumes. But the second volume, too, was an improvement on the first, inasmuch as it kept closer to the main subject and contained less padding.

## Concerts.

### CRYSTAL PALACE CONCERTS.

THESE concerts were resumed on February 14. Madame A. Essipoff gave a brilliant rendering of Beethoven's "Emperor" concerto, and afterwards played as solos a Chopin nocturne and a Gluck-Saint-Saëns caprice. A short Adagio in E for violin (Mr. Carl Jung) and orchestra by Mozart was played here for the first time; it is simple and pleasing: it is supposed to have been written for the Italian violinist Brunetti in 1776. The programme commenced with an overture entitled "Richard I.," by Mr. C. H. Couldery. The composer, who studied composition with Sterndale Bennett, writes smoothly and agreeably, and his music naturally bears traces of the hand which guided him. The vocalist was Miss A. Soubre.

On the following Saturday, Mr. Manns brought forward Raff's eleventh and last symphony (Op. 214). The composer set himself the task of illustrating musically the four seasons: at the date of his death "Winter" was barely completed, for we find it "revised and edited by Max Erdmannsdörfer." It is the Raff of the later period; we have as usual taking themes, clever combinations,

and lengths that are not always "heavenly;" but we miss the spontaneity and character of the earlier symphonies. Of the four movements, the first is the least attractive; the allegretto is sprightly; the "Am Camin" melodious; and the "Carneval" full of bustle and frolic. The symphony was admirably played. Mr. Max Pauer performed Mendelssohn's concerto in D minor; and he afterwards gave short solos with success. The programme included the *Egmont* overture, Berlioz's "Carnaval Romain," and the *Lohengrin* Vorspiel.

### POPULAR CONCERTS.

THERE was a crowded hall on Saturday, Jan. 31. It was the anniversary of Schubert's birth, and the composer's name formed a permanent feature of the programme. But, as there was no lack of material, it seemed a pity not to devote the whole of the concert to his music. First came the magnificent quintet in C (Op. 163) for strings; and the performers—Madame Norman-Néruda and Messrs. Ries, Straus, Pezze, and Piatti—strove earnestly and successfully to do justice to the work. Mr. E. Lloyd then sang the beautiful Lied, "Sei mir gegrüsst," which the audience would willingly have heard twice. Mr. Max Pauer made his second appearance at these concerts, and played two of Schubert's impromptus, the long one in F minor (Op. 142, No. 1), and the well-known one in E flat (Op. 90, No. 2). The first was interpreted with great mechanical dexterity, and more than that, with true taste and feeling. The second was rendered with equal skill, but we should have liked it slower. The pianist was much applauded, but declined to accept the encore. Madame Néruda played Tartini's sonata in A minor, and, after one of Hatton's songs, the concert closed with an interesting performance of Beethoven's trio in G (Op. 1, No. 2) by Madame Néruda, Signor Piatti, and Mr. Max Pauer. The programme on the following Monday (Feb. 2) was one of considerable interest. First there was Brahms' fine sextet in C, played by Madame Néruda and Messrs. Ries, Straus, Zerbini, Pezze, and Piatti. This work, first given in 1879, has been repeated six times, and at each repetition received with enthusiasm. Miss A. Zimmermann introduced a Fantasia con Fuga in D, by Bach, and played it in her best manner. The fantasia, divided into short sections, contains many points of interest, while the concluding fuga is unusually bright and sparkling. The second part of the programme included Schumann's pianoforte trio in D minor, and Schubert's Rondo in B minor, for piano and violin. Mr. H. Thorndike achieved a well-deserved success with "Tyrannic Love," from Handel's *Susanna*; he also sang songs by Lassen and Maude White. On Saturday (Feb. 7) there was a very enjoyable concert, although nothing of special importance. Miss A. Zimmermann gave an excellent rendering of one of Beethoven's early sonatas (Op. 2, No. 3). She also accompanied Madame Néruda in Handel's sonata, and the performance called forth loud applause. Mrs. Hutchinson was most successful in songs by Mozart and Maude White. The concerted music consisted of Mendelssohn's E flat quartet and Beethoven's serenade trio (Op. 8).

On the following Monday Madame Haas interpreted Beethoven's interesting Variations on an original air (Op. 34). Lately we did not approve of her choice of solo, but no fault can be found with this one, and she deserves great praise for the very neat and refined manner in which she played the difficult variations. For an encore she gave a short Chopin solo. Madame Norman-Néruda and Herr Straus delighted the audience with a most finished performance of Mozart's duet in B flat, for violin and viola.



One cannot but think how pleased Michael Haydn must have been to find so able and willing a deputy-composer as Mozart, who wrote them by the bedside of his sick friend. The programme included Beethoven's 6th quartet, and Schumann's pianoforte quartet in E flat. Madame Néruda played throughout the evening with great brilliancy. Miss Louise Phillips and Madame Fasset sang duets by Holländer and by Miss Mary Carmichael, the accompanist. The latter, entitled "A poor Soul sat Sighing," and "Who is Sylvia?" are elegant and pleasing, and were greatly applauded; the second was repeated.

On Monday, Feb. 9, Herr Joachim made his first appearance for the season, and he was received, as usual, with loud and hearty applause. His style of playing is as vigorous, as refined, and as intellectual as ever; he seems able so thoroughly to identify himself with the master whom for the time being he is interpreting. Mendelssohn, Spohr, and Mozart, each received full justice at his hands. As a visitor, we specially speak of Herr Joachim, but it is certainly only fair to mention the able co-operation of his associates, Messrs. Ries, Holländer, and Piatti. Mr. Max Pauer appeared for the third time at these concerts, and performed an allegro of Schumann's (Op. 8). It is the first time that we have heard this piece in public: it is not one of the composer's ripest or most interesting productions, but it is difficult, and was played with faultless precision and marked intelligence. The pianist received very great applause, and for an encore gave Schumann's Novelette in F. Mr. Watkin Mills, the rising baritone, sang songs by Schubert and Handel.

There was a very fine concert on Monday evening. Herr Joachim played Bach's chaconne, and for an encore a movement from one of his suites. Every one knows how the great violinist plays Bach, and so we have only to state the fact of the performances, and leave the rest to the imagination of our readers. Miss A. Zimmermann gave Schubert's Impromptu in C minor, and some of his Valses Nobles (Op. 77), and was in her best form. Miss Thudichum sang Purcell's "Dido's Lament," and songs by Cowen, with intelligence and artistic expression. The concerted pieces were Beethoven's quartet in C (Op. 59, No. 3), and Schumann's Phantasiestücke (Op. 88), for pianoforte, violin, and violoncello.

Mr. Max Pauer was pianist again on Monday evening, February 23, and gave a very brilliant and intelligent rendering of Schumann's Novelletten Nos. 2 and 8. The latter number, though long, and peculiar as to form, is nevertheless full of interest. At the close the player was twice recalled. He also interpreted, with Herr Joachim, Grieg's clever and original sonata in F for piano and violin (Op. 8); and his share of the work was accomplished in a modest yet artistic manner. The great violinist played as solo Tartini's "Trillo del Diavolo." Mr. Maas was the vocalist.

#### THE HANDEL SOCIETY.

THE above is the name of a new choir, which made its first public appearance at St. James's Hall on Saturday evening, February 21, with a bicentenary performance of *Saul*. This oratorio, produced in 1739, was revived by the Sacred Harmonic Society in 1840, and given again in 1852. Although not one of the composer's most inspired works, the new society may be praised for selecting it in preference to one of the better-known oratorios. Many of the numbers were omitted on Saturday, and this was absolutely necessary in order to make the concert one of reasonable length. The choir contains some good voices, but on the whole is not strong; the

contraltos are the weakest portion. Of the principal solo vocalists, Miss E. Green, Miss Ellicott, Mrs. Andrew Tuer, and Messrs. Benson and Pownall, we would only mention Mrs. Tuer; she has a fine voice, and sang the "David" music with much taste and intelligence. Mr. A. Burnett was principal violin; the orchestra consisted partly of amateurs, and some of these ladies. Mr. Croager was organist, and Mr. F. A. W. Docker conductor. The performance was by no means a remarkable one, but the society is a young one and will probably improve. There was a good attendance.

#### THE BACH CHOIR.

THE first concert of this season, given at St. James's Hall on Thursday, Feb. 19, was one of considerable interest. Dr. C. H. H. Parry's music to "Prometheus Unbound," composed for, and produced at Gloucester Festival in 1880, was given for the first time in London. In our notice of this festival Dr. Parry's music was commented upon, and we see no reason to alter the opinions therein expressed. When speaking "his own thoughts and not quoting another man's tricks of phraseology" he appeals successfully to his hearers, said the writer of the notice, and we would add that since 1880 the composer has been speaking more and more distinctly his own thoughts, and with corresponding success. It is impossible for any young composer to escape the influence of Wagner, and that influence has in Dr. Parry's case worked for good: it kept him from the well-worn Mendelssohnian track, and his recent works show modern feeling, yet, at the same time, due regard for form. The performance of "Prometheus" by the Bach Choir under Mr. O. Goldschmidt's direction was very good, taking into consideration the difficulties of the music. The solo vocalists were Mrs. Hutchinson, Miss Hilda Wilson, Messrs. Lloyd and Brereton. At the close the composer was called for, and much applauded. The second part commenced with the "Pastoral Symphony" from Bach's *Christmas Oratorio*; Bach's "oboi d'amore" parts were played by Messrs. Horton and Lebon on instruments specially manufactured by Messrs. Mahillon & Co. of Brussels, with a view to their employment at the Bach Festival to be given next month.

The concert concluded with Friedrich Kiel's oratorio for solo voices, chorus, organ, and orchestra, entitled, *The Star of Bethlehem* (Op. 83); it is one of the composer's most recent works; and if there is nothing novel or startling in it, it must be acknowledged that he writes with a fluent and experienced hand. The oratorio contains the usual Handelian recitatives, some simple and pleasing airs, two effective chorales, and much clever fugue writing. The solo music was effectively sung by Mrs. Hutchinson, Miss H. Wilson, and Mr. E. Lloyd. The attendance at the concert was very good.

#### MR. WALTER BACHE'S CONCERT.

MR. W. BACHE has once again tried the experiment of a whole programme of Dr. Franz List's compositions. His concert, as announced, took place at St. James's Hall, on Thursday evening, Feb. 5. The concerto in E flat is too well known to require notice, but we must speak about the brilliant and enthusiastic rendering of the showy work by Mr. Bache; at the close he received hearty and prolonged applause. The *scène dramatique*, "Jeanne d'Arc au bûcher," sung with fervour by Mlle. A. Barbi, has been heard before. The symphony to Dante's *Divina Commedia* was the most important work of the evening. We must refer our readers to what we

said about this symphony when produced by Mr. Ganz, in 1882: we have nothing to add to our remarks, except that another hearing of the work does not make us like it any the better. Liszt's symphonic poems, Tasso and Les Préludes, and the "Faust" symphony are far more attractive, and we cannot understand why Mr. Bache should have chosen to repeat the Dante, seeing that the reception given to it in 1882 was anything but cordial.

The programme included an "Angelus" (Prière aux Anges Gardiens) for strings, which seemed to make but little impression. The programme included two marches: first the "Rakoczy Marsch," in which Liszt has used the themes familiar to all acquainted with Berlioz's Hungarian March in his *Faust*. Liszt's scoring is clever and brilliant, but his *Bearbeitung* does not appear to us so striking and attractive as that of Berlioz. Liszt's march was written before that of the French composer, but hearing that Berlioz intended to write one on same themes, he generously put aside his own version, and would not allow it to be performed or published during Berlioz's lifetime. The other march was from the oratorio *Christus*: on a former occasion we have spoken about it.

### Musical Notes.

THE directors of the Paris Opéra have conceived the sublime idea of reducing the large salaries of their first artists by one-half. This, of course, can only be done gradually as the various contracts terminate. But the question is, will they accept and stay? M. Sellier was to be the first victim. We hear a compromise has been effected between him and the directors. Perhaps the reader would like to know what these large salaries are like:—Madame Krauss, 127,500 francs; M. Lassalle, 125,000; Mlle. Isaac, 80,000; M. Salomon, 70,000; M. Sellier, 66,000; Mlle. Richard, 60,000; M. Dereims, 60,000; M. Boudouresque, 60,000; and Melchissédéc, 48,000.

By this time *Diane* and *Le Chevalier Jean* will have been performed at the Opéra-Comique. Our account of these events has, however, to stand over till next month. The stage rehearsals of *Cleopâtre* will commence on the 1st of March; and a *reprise* of *Le Roi Pa-tit* is likewise in preparation. M. Edmond Gondinet has already completed the modifications of the *libretto*, and M. Léo Delibes is putting the finishing touches to a new finale for the first act.

AT the Théâtre des Nouveautés took place the other day the first performance of Charles Lecocq's new four-act operetta *La Vie mondaine* (*libretto* by MM. Emile Najac and Paul Ferrier). M. Moreno, in the *Ménestrel*, says of the score that it cannot be counted among the composer's best productions. "Le faire en est aimable, comme d'habitude, mais le tout manque un peu de relief et de nouveauté."

THE programme of M. Colonne's Félicien David festival, at the Châtelet, comprised the following items: Prélude, Chœur et prière, Extase, and the unpublished scene, Le jugement dernier, from *Herculeum*, and the Ode-symphonie *Le Désert*.

M. LAMOUREUX repeated, at one of his recent concerts, the first act of Wagner's *Tristan und Isolde*, which he performed last winter for the first time in Paris.

PARIS has now also a *Revue Wagnérienne*. The first number appeared on the 8th of February. M. Edouard Dujardin is the editor, and among the contributors are Victor Wilder, Catulle Mendès, Henri Lavoix fils, Schuré, Julien, &c.

EUGÈNE D'ALBERT played with great applause at two of Colonne's concerts.

HENRI LAVOIX fils, "sous directeur adjoint" at the Bibliothèque Nationale, has been appointed Administrateur of the Bibliothèque Sainte-Geneviève.

CARL GOLDMARK, of Vienna, the composer of the *Königin von Saba*, has composed a new opera, *Merlin*. Strange to say, the composer Philipp Rüfer, of Berlin, completed about the same time an opera likewise entitled *Merlin*. The *libretto* of Goldmark's opera is by Siegfried Lipiner, that of Rüfer's by Dr. Hoffmann.

A catholic programme has been drawn up for the Lower-Rhine Music Festival, which will be held this year at Aix-la-Chapelle, under Reinecke's direction. Bach's *Weihnachts-Oratorium* and *Oster-Cantate*; Handel's *Judas Maccabæus* and *Alexander's Feast*; Liszt's *Prometheus*; Beethoven's C minor and Schumann's D minor symphony; Wagner's finale from the *Meistersinger*; and Mendelssohn's finale from *Loreley*.

THE Dresden Court Theatre has accepted for performance a new opera by Kienzl, of Gratz, entitled *Urvasi*.

WEBER'S *Sylvana*, which in the arrangement of Pasqué-Langer was lately successfully performed at Hamburg, is also in prospect at Darmstadt, Mannheim, Cologne, Leipzig, and Lübeck. At Liège this opera was the other day performed in its original form.

THE Leipzig Town Council has resolved to put up a tablet in the Johannis church in memory of J. S. Bach.

AT Prague, Mozart's *Don Juan* (*Don Giovanni*) was performed according to the original score, without cuts and alterations.

WILLEM DE HAAN's opera, *Die Kaisertochter*, met at its first performance (in Darmstadt) with a good reception.

OF Dr. Langhans' *Geschichte der Musik* (Leipzig: F. E. C. Leuckart) has now appeared the eleventh part.

THE St. Petersburg correspondent of the *Ménestrel* writes that the Russian Musical Society of that town is desirous to secure the services of Dr. Hans von Bülow as conductor.

AT Munich died, at the age of forty-seven, the harpist Adolf Lockwood.

THE famous gipsy violinist, Racz Pali, died at Pesth on January 30. About 10,000 people followed him to the grave. He of the thirty-four of his children who bears the same name will be his successor as conductor of his orchestra.

WE record to-day, somewhat tardily, the death, on January 23, of the composer and *littérateur*, Félix Clément, best known by his *Histoire générale de la Musique religieuse*, *Dictionnaire lyrique*, and *Musiciens célèbres*.

FROM New York is announced the death of the violinist, teacher, and conductor, Dr. Leopold Damrosch.

THE Florentine paper *La Nazione* speaks in very laudatory terms of Signor E. del Valle de Paz's concert, which we mentioned last month. "In two pieces of his composition (Esquisses and Valses mignonnes), and in Mendelssohn's Variations sérieuses, and Chopin's Berceuse (Op. 57) and Polonaise (Op. 53), Signor del Valle revealed himself as a pianist of the best school (that of Cesi), sure of hand, refined in taste, and equally felicitous in so-called *bravura* passages and in *cantabili*. . . . His compositions prove undeniably that he possesses qualities which are rarely to be found associated in young composers—imagination, learning, and taste. Lively imagination, which, in the melodic developments and rhythmic movements, has already something of originality; sound learning, which marshals chords and parts by uncommon

ways without falling into crudities and contortions ; taste, nurtured by good models, which imparts beauty, elegance, and character to the melodic ideas, forms, measures, and management of the harmony and instruments."

WE have before us a number of American papers in which pianoforte recitals given by Madame Hopekirk, at Steinway Hall (New York) and Historical Society's Hall (Brooklyn), are discussed in a manner very complimentary to that lady. The *New York Daily Tribune* writes:—"She commands respect at the outset by her obvious self-disinterestedness and her complete devotion to the business in hand; she holds the attention afterward by many proofs of musical scholarship and by her intelligent, sometimes original, and, if not always unimpeachable, at least interesting readings." At the fifth of the Brooklyn Philharmonic Society's concerts, under Theodore Thomas' direction, Madame Hopekirk played Schumann's A minor concerto.

IN scanning the above-mentioned notices, we came upon the following remarkable piece of æsthetic criticism:—"There is a secret feeling, away down in the deepest corners of the hearts of the average audience, that the sonata is an eminently respectable but slightly dreary form of musical entertainment. Feeling and expression are too commonly sacrificed for form in the sonata; and, compared with a free development of theme, it is like a heavy Johnsonian essay as compared with an essay in common sense and sufficient English. The beauty in the Mozart sonata, played last night [the sonata in C minor] is, except in the adagio, of rather a vacuous kind; and the Beethoven sonata [Op. 110] was neither as grand nor as melodious as much of his other work. More natural and graceful were the Mendelssohn, Heller, Reinecke, and Henselt numbers; and more resonant and inspiring the *Tannhäuser* ballad and march."

FROM the *Buffalo Express* we learn that the fourteenth concert of the Philharmonic was the event of the season, and that Mr. Ernest Perabo was the centre of attraction at this concert. "His playing was a revelation, and his success complete and unqualified. Gifts such as these, powers so developed, and a personal bearing at once so modest and gentlemanlike, are things seldom to be met with. It is such stuff that artists are made of, and hence, too, their rarity." Among the works which Mr. Perabo played, or in the performance of which he took part, were Schubert's B flat major sonata, a trio of Beethoven's, a prelude of Bach's, and Schubert-Liszt's "Auf dem Wasser zu singen." Although we quote only from one paper and one programme, we have before us many more from various parts of the United States.

HERR OTTO SCHWEIZER gave at Edinburgh, on February 7th, a concert, at which, besides other works, he brought to a hearing several compositions of his own—Three Romantic Studies (Op. 22) and a Valsette (Op. 3) for piano, and a manuscript Sonata for violoncello and piano. The critic of the *Scotsman* gives a highly appreciative account of these compositions as well as of the performers that took part in the concert. Carl Drechsler Hamilton was the violoncellist.

WE regret to announce the death of the celebrated contralto singer, Madame Sainton-Dolby. At an early age she became a student at the Royal Academy: in 1837 she was elected King's Scholar. She was for many years unrivalled as an interpreter of oratorio and English ballad music. In 1846-7 Mendelssohn was so pleased with her singing in *St. Paul*, that he obtained an engagement for her at Leipzig, where she was most successful. In 1860 she married the eminent violinist, Mons. Prosper Sainton; and on her retirement some years later from

public life, founded the "Vocal Academy." The excellent results of her training were to be seen in the concerts given every year by her pupils, and their performances have often been noticed in these columns. Madame Dolby appeared before the world as a composer in 1876, with her cantata, "The Legend of St. Dorothea," and again in 1879 with another, entitled "The Story of the Faithful Soul."

FOR the performance by the Bach Choir of Bach's Mass in B minor, at the Albert Hall, on Saturday afternoon, March 21 (the 200th anniversary of the composer's birthday), the chorus and orchestra will number upwards of 600 performers. Besides the Bach Choir, there will be a considerable portion of the Henry Leslie Choir, also choristers from the Chapel Royal, St. Paul's Cathedral, St. George's Chapel, Windsor, the Temple Church, &c. &c. The solo vocalists will be Miss A. Williams, Madame Patey, Mr. E. Lloyd, and Signor Foli.

MADAME JENNY VIARD-LOUIS gave the fourth Beethoven concert of the second series at Princes' Hall on Thursday afternoon, February 19. The programme contained two seldom-heard works, both specimens of the master's first style. One was the composer's own arrangement of the serenade for violin, viola, and violoncello (Op. 8) as a duet for pianoforte and viola (Madame Viard-Louis and Herr Grossheim), and the other the arrangement of the lively serenade for flute, violin, and viola, as duet for piano and flute (Mr. Jensen). The programme included piano solos Op. 31, No. 2, Op. 33, and Op. 34. Madame Rose Hersee sang some of the "Schottische Lieder" (Op. 108).

MR. G. H. BETJEMANN commenced a second series of popular chamber concerts at the Highgate Literary and Scientific Institution on Monday evening, February 5. The programme included Spohr's quartet in G minor (Op. 4), and Beethoven's quintet (Op. 29).

THE celebrated Heckmann Quartet party—Herren Heckmann, Forberg, Allekotte, and Bellmann—whose performances have been most favourably noticed by some distinguished German critics, have announced their first concert at Princes Hall on Thursday, February 26, too late for notice in this number. The dates of the others will be March 3 and 10.

MR. E. PROUT's dramatic cantata "Alfred" was performed by the Portsmouth Philharmonic Society on Tuesday, February 3. This work, produced in London in 1882, has found favour with many provincial societies both in the North and in the South. The vocalists at Portsmouth were Miss B. Moore and Messrs. Probert and Bayne. The conductor was Mr. J. W. D. Pillow.

AT the Museum Lecture Hall, Leicester, Mr. Harvey Löhr was announced to give the last of a highly successful series of chamber concerts on Thursday evening, February 26.

A CONCERT of the pupils of the Royal College of Music was announced for Thursday evening, February 26, at the West Theatre, Royal Albert Hall; and another for March 5.

HERR PADEL, a clever pianist, gave a successful concert in the grand saloon of the Fine Art Exhibition, York, on January 23. Herr H. Dittmar, pupil of Herr Straus, and first violin of the Richter Concerts, was the violinist.

THE dates of the Richter Concerts are as follows:—April 27, May 4, 11, 18, 21, and June 1, 8, 15, and 22. Herr Richter will also give concerts in Nottingham, Liverpool, Leeds, Manchester, and Sheffield; and possibly also a short season of German opera in London.



IN the list of donations received in London towards the erection of the Haydn monument at Vienna, we gave in the February number of the RECORD, p. 44, Mr. G. C. Pigott's donation as £5 instead of £10; and the name Copel should have been Capel.

JEAN LOUIS NICODÉ'S "Symphonic Variations" were performed on the 10th of January at the New York Philharmonic Society, under the direction of Mr. Theodore Thomas, with the help of his efficient orchestra of more than a hundred performers, and the piece was most favourably received. The *Belletristisch Journal*, amongst other remarks, says:—"The construction and general treatment show a master-hand, while the music throughout is of great interest and charm. Of the many novelties which have lately been produced at these concerts the "Symphonic Variations" is decidedly one of the most important."

THE Borough of Hackney Choral Association gave a very fine performance of "The Creation" at the Town Hall, Shoreditch, on Monday, 23rd. The vocalists were Mrs. Hutchinson, Miss R. Dafforne, Mr. A. H. Hagyard, and Mr. R. Hilton. Mr. E. Prout was, as usual, the conductor.

MR. MAX PAUER gave an interesting Pianoforte Recital at the Princes' Hall, on Wednesday afternoon, Feb. 25. The programme was exceedingly well chosen. It commenced with the solid music of Handel and Bach; after which came the composers of the so-called classic and romantic periods; and, in conclusion, Liszt, and two of the brilliant and characteristic pieces of Nicodé (Canzonetta and Tarantelle). The pianist received much applause during the afternoon, especially for the Clavierstück of Schubert, the Caprice of Mendelssohn, and Schumann's March, Op. 76, No. 4. He has again proved himself a player of high merit and of great promise. We are sorry, in consequence of going to press, only to be able to give this short notice of the Recital.

#### ANSWER TO CORRESPONDENT.

A. G. W.—Ex. 1 is a diminished fifth which might exceptionally occur by means of passing notes. Ex. 2 is similar, though less extravagant. Ex. 3 is called by some writers imperfect, by others diminished.

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## CONTENTS.

- PAGE
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68. BACH'S ORGAN WORKS; HANDEL ALBUM.
69. TRADE AND PROFESSIONAL ADVERTISEMENTS.
70. CANTATAS FOR FEMALE VOICES.
71. SCHOOL PRIZES; BOUND VOLUMES.
72. AUGENER & CO.'S NOVELTIES.